C. E. L. Green

SHORE AND LANDSCAPE PAINTER OF LYNN AND NEWLYN

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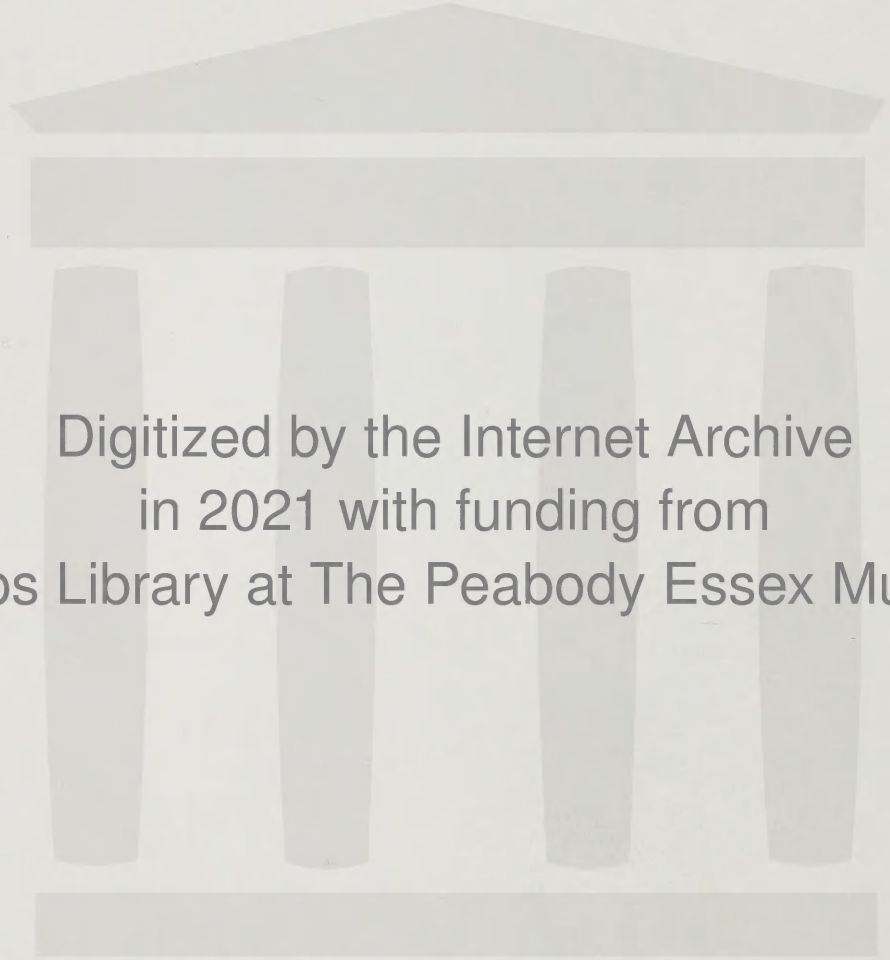
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C. E. T. Green

C. E. L. Green

(1844–1915)

SHORE AND LANDSCAPE PAINTER OF LYNN AND NEWLYN

PEABODY MUSEUM OF SALEM

by Frederic Alan Sharf and John Hardy Wright

Essex Institute, Salem, Massachusetts, 1980

EXHIBITION SCHEDULE

Essex Institute
29 May – 1 September 1980

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Cover Illustration: *A Fisherman's Dory*

Mr. Sharf received his B.A. and M.A. degrees from Harvard University. He has written several articles for the *Essex Institute Historical Collections* and is a collector of nineteenth-century paintings by Boston-area artists. Mr. Wright is a graduate of Massachusetts College of Art and the Cooperstown Graduate Program in history museum training. He is assistant curator of the Essex Institute museum.

Foreword and Acknowledgements

Almost a decade ago, in 1971, the Essex Institute mounted a special loan exhibition, "Paintings by Essex County Artists, 1865–1910," the genesis for this exhibition and catalogue on the Lynn artist, C. E. L. Green. Frederic A. Sharf and John H. Wright, the organizers of this and other more recent exhibitions of Essex County artists, have searched the records of public and private collections for information on Green. They have compiled an impressively documented record for the artist, about whom relatively little was known for more than a generation after his death. Aside from his obituary notice in 1915, little or nothing was published about the conservative impressionist painter until the brief mention of his career and a description of one painting (fig. 16) which appeared in the 1971 exhibition catalog.

The production of a catalogue and an exhibition is a complex task and takes the cooperation of many individuals and institutions. We wish to give special thanks to the following people: Mrs. E. Gerald Adams; Robert Brown, Archives of American Art; Miss Pamela Hoyle and Peter B. Little, Boston Athenaeum; Morton C. Bradley, Jr.; Mrs. Edwin T. Breed; Mrs. Caroline E. Benham, Cape Ann Historical Association; Mrs. William E. Carter; Mrs. Betsy Coggers-Rezelman; Mrs. Joseph G. Cutler; Mrs. Virginia Davenport; Miss Lucy Doane; the Essex Institute staff, particularly Mrs. Bettina A. Norton and Mrs. Katherine W. Richardson; Mrs. Phyllis Greene; Mrs. Howard Huxtable; Mrs. Sarah P. Ingalls and Russell W. Knight, Peabody Museum of Salem; Frederick R. Inness; Howard J. Jackman; Paul Kossey; Mrs. Francis Lord; Mrs. Faith Magoun and Harold S. Walker, Lynn Historical Society; Mrs. Wilfred Marchand; Russell and Donald Kierna, Marine Arts Gallery; James L. Martin; Mrs. Henry R. Mayo; Mr. and Mrs. Charles B. Newhall; Prof. James F. O'Gorman; Mrs. Warren A. Oates; Mrs. Emerson T. Oliver; Bowden Osborne; Jack L. Paster; Mrs. Patricia J. Pierce; Mr. and Mrs. Irving I. Reiser; Mrs. Frederic A. Sharf; Mrs. Winthrop E. Sears; Ms. Sally Duplaix, Swampscott Public Library; Mrs. Hugh M. Spencer; Carroll Wales; and Mr. and Mrs. David O. Woodbury. In addition, we are most appreciative of the help from Peyton Skipworth, The Fine Arts Society, Ltd., London; Mrs. Mary Marshman; Newlyn Orion Galleries Limited, Newlyn, England; and John Halkes and Mrs. Jane Symonds, Passmore Edwaards Art Gallery, Newlyn, Penzance, Cornwall, England.

We are particularly pleased to be sharing the exhibition with the Brockton Art Museum on the South Shore of Boston. This collaboration is most appropriate for it has been written that C. E. L. Green "studied Atlantic Coast subjects all the way from Cohasset to Cape Breton." Mrs. Sandra Davidson, Mrs. Marilyn Hoffman, and Richard Minutillo of the Brockton Art Museum staff have been most enthusiastic in their support of our first joint venture.

A generous grant from the National Endowment for the Arts has made the exhibition and catalogue possible, and we are most grateful for this financial support.

Anne Farnam,
Curator

Bryant F. Tolles, Jr.,
Director and Librarian

A Biographical Sketch of the Artist

Known and admired as a shore and landscape artist during his lifetime, C. E. L. Green of Lynn and Boston painted primarily in the Massachusetts Bay area. At the height of Green's career, the art historian Sadakichi Hartmann wrote in 1901 in his book, *A History of American Art,* that Green "is an earnest and enthusiastic worker, by far too little known, whose pictures show a vigorous, free handling, a fine conception of color and a delicacy of feeling, that places him among our leading landscapists".[1]

With his death in 1915, however, Green's reputation passed into virtual artistic obscurity. It is regrettable that no primary source materials such as his correspondence, a journal, or even a sketchbook have been found to shed light on Green as a person and an artist. His only legacy is the paintings, supplemented by the exhibition catalogues and contemporary facts of his year-to-year life as recorded in city directories and in local newspapers.

At the age of thirty-five, Charles E. L. Green made a mid-life career change from a businessman to an artist. He began his artistic vocation at a time in life when most men have already settled into their chosen profession. The transition proved to be a successful one, however, and Green matured as an artist in the last two decades of the nineteenth century. During that period there was an enormous expanding market for the fine arts in America. Green's paintings were collected by such individuals as Mrs. Rutherford B. Hayes, wife of the president of the United States, and by Martin Brimmer, the first president of the Museum of Fine Arts in Boston.[2]

Charles Edwin Lewis Green was born in Lynn, Massachusetts, on 26 April 1844, a son of Samuel Henderson Green and Hannah Boden Brown Green.[3] The family lived at several locations in Lynn,[4] and they also resided briefly in Mrs. Green's home town of Marblehead while the breadwinner was in California panning for gold. In 1850 and the following year Samuel Green was in California,[5] along with other hopeful Essex County residents, seeking to fulfill his dream of making a fortune for his family. It is clear that he never struck it rich, for after returning to Lynn, he resumed work as a cordwainer, or shoemaker, and he continued in other minor jobs for the remainder of his life.

When Charles Green was an elderly man, he may have been interviewed for the article about him which appeared in a Lynn newspaper along with what is now the only known photograph of him.[6] The article claimed that Green served in the Navy during the Civil War, but no documentation exists to support this information.

Charles E. L. Green's name appears for the first time in the *Lynn Directory* of 1865 when he had reached his twenty-first birthday. He was listed as a "heeler" who boarded with his family at 66 Lewis Street. Within two years Green became an assistant bookkeeper, and two years after that he was in partnership with George H. Cushman in the straw- and leather-board business.[7] The partners started their business venture in Lynn in 1869, but by the following year they were located in Boston. Green was associated with G. H. Cushman and Company, until 1872 when he went to work for Spaulding and

Company, Boston dealers of straw-board, paper, and twine.[8] By 1875 Charles Green was back in business for himself as a leather-board dealer in his home town.

Active in civic affairs for two years, 1875 and 1876, Charles Green served the city of Lynn as a councilman. He was a member of the common council for Ward 3, and he was on committees for "printing. . ., laying out and altering streets. . ., state aid. . .," and "for helping the mayor with his address".[9]

Charles Green was elected a lodge member of the Sutton Royal Arch Chapter of Lynn, the largest Masonic chapter in Essex County and one of the largest chapters in Massachusetts.[10] He belonged to that organization for less than three years, as the word "dimit" appears next to his name for the entry dated 9 March 1880.

When he was twenty-three, Green married Ruth A. Alley at the Universalist Church in Lynn on 7 November 1867.[11] Ruth, who was born in Leominster, Massachusetts, was two years older than Charles. Their marriage lasted forty-seven years. She died on 11 April 1914,[12] less than a year before Green succumbed to asthma. They were the parents of four children: Daniel Perley, Josephine, Charles B., and Caroline Bennett, but unfortunately no grandchildren were born. D. Perley dealt in insurance in Boston and resided in Malden with his wife, the former Grace Bailey. Josephine married James P. Felton, and they lived on Grosvenor Park in Lynn for many years. Charles was a bachelor, a "Sunday painter" and an instructor at the Hackley School in Tarrytown, New York, during the first quarter of the twentieth century; he died recently, in 1961. "Carrie" was a teacher in Boston, was never married, and lived at home with her parents.

In 1878 Charles Green, Sr., entered into another business partnership, this time with J. H. Dwyer; they sold burnishing ink in Lynn.[13] Two years later, in 1880, Charles and his brother, S. Henderson Green, were again in the straw- and leather-board business. A year of so after that Charles had withdrawn from the business entirely, and he devoted himself to his art career for the rest of his life.

Years of Artistic Development

On 29 May 1880 the *Lynn City Item* noted that S. A. Barton, the local art dealer, was exhibiting "several excellent marines and landscapes . . . all produced by local amateurs. . . . Of these pictures Charles L. Green has several." This is the first known notice of Green's arrival on the art scene. He had apparently begun painting professionally some time in 1879. Local documentation indicates that Green had been a pupil of Joshua Sheldon, a Lynn artist, and that he had also taken some lessons from the Boston painter, Otis Weber.

There was a keen interest in the fine arts in Lynn, and the city was able to support a number of artists. A thriving merchant class demanded paintings for their homes; a wealthy summer resort colony provided yet a further market for paintings. The city was proud of its artistic patronage, and the local newspapers chronicled the state of the arts in Lynn. Artists had always been attracted to Lynn and the North Shore with its coastal scenery and picturesque fishing life. Green's emergence as a professional painter must be seen against this background.

The local theory that Green had studied with

Joshua Sheldon cannot be proved by comparing their work. Sheldon was a popular Lynn artist of the 1860s and 1870s; he maintained a studio on Market Street above Spaldings Dry Goods Store, where he also gave instruction in the fine arts. He painted quaint views of Lynn landmarks and Lynn life, with a quality far inferior to Green's earliest known works. Sheldon was, however, a popular figure in Lynn, accustomed to meeting with many of the city's business leaders to discuss issues of the day, and therefore it is possible that Green and Sheldon had some contact which might have influenced Green's thinking, if not his actual style.

The leading artist in Lynn in 1880 was Edward Burrill, Jr. Burrill divided his artistic energies between producing crayon portraits of local business people, which probably provided him with a livelihood, and painting landscapes, often with cattle, in the Barbizon manner. Two marine painters were active—T. Clark Oliver and F. Myron Clark. An emerging talent, quickly recognized in his own time and soon to be numbered among America's leading coastal painters, was Charles H. Woodbury. Other contemporary Essex County artists were Arthur W. Dow of Ipswich, and Frank W. Benson and J. Harvey Young of Salem. In addition, there were the usual women artists, itinerants, and drawing teachers, all of whom populated the local exhibitions.

There was a clear differentiation made in local publications between those artists working as "amateurs" and those artists who painted as "professionals." Green exhibited in the fall of 1880 at the Agricultural Society Fair and at the Lynn Art Exhibition which opened at Barton's on 25 November 1880, where he competed in the "professional" artist category. In this category, Burrill won the first prize and Oliver the second prize. The critic for the *Lynn City Item* noted that Green was still "amateur" even though he entered his painting in the "professional" category. The painting, titled *Time To Go Home* (an oil of cattle waiting by a fence at sunset) was good enough to get an honorable mention and was sold for $100. Even at this early point in his career, Green had adopted as an artistic signature his full set of initials, and was always known thereafter as C.E.L. Green.

Green was dividing his time in the winter and spring of 1881 between his business and his art. On 13 August 1881 the *Lynn City Item* noted the death of Samuel H. Green, who had been "active in the store of his sons at 192 Union Street" and who was "one of the old time shoemakers and all his life was connected with some branch of the shoe business." One cannot help feeling that the death of his father gave Green a new sense of freedom to move away from the path which he had been expected to take in commercial affairs and to follow his artistic instincts. It is clear that the summer and fall were spent in artistic activity, since he produced a body of work for exhibition at the end of 1881 at Barton's. The exhibit received good notices from the local reviewer, and it is not therefore surprising to read in the *Lynn City Item* for 18 February 1882 that Green had given up his business entirely and had formally commenced to support himself through his art.

When the Boston Art Club Exhibition opened in February 1882, Green was represented for the first time.[14] He chose to exhibit "a large and important" landscape, size 25 x 30 inches, entitled *Woman Gathering Herbs,* which he priced at $200. In an autumn

landscape, an old lady is gathering herbs into her apron; the subject is the only distinctly bright object, brushed into the landscape with a few deft strokes—a technique which Green would often use for including figures in his composition. The reviewer in the *Boston Traveler* called the painting "charming" and compared Green to his contemporary, Ernest W. Longfellow, in his feeling for atmosphere. It is significant to note that Green is praised for "contributing materially to good art in Boston."[15]

Green had quickly moved from being a promising Lynn "amateur" to being accepted in the Boston art world as a professional artist. His success at the 1882 Boston Art Club Exhibition apparently prompted him to concentrate his efforts for that year in Boston; his paintings are noticeably absent from the Lynn exhibitions held at various times during 1882, where paintings by Burrill, Oliver, and Woodbury were receiving all the attention. The production of the summer and fall of 1882 was exhibited instead by the Boston dealer Doll and Richards, where a Boston critic writing in November of 1882 noted that Green had developed into "a most skillful and sympathetic interpreter of nature"[16] and went on to compare Green to Daubigny.

By 1883 Green is listed as having established a Boston studio at 28 School Street, a move which was probably taken at the end of 1882 when he returned from his summer/fall work in the Lynn countryside. The Boston Art Club Exhibition which opened on 25 January 1883 contained one Green painting, *The Old Road*. The Hospital Art Exhibition held in Lynn in January 1883 for the benefit of the Lynn City Hospital also contained a painting by Green. Lynn newspapers always referred to him as a Lynn artist, while in Boston he was considered a Boston artist. During the summer of 1883, Green painted out-of-doors in Waverly (a section of Belmont) and in Lynn. He returned to his Boston studio in October 1883 to work on a large landscape painted from nature in Waverly during the summer depicting a field of cucumbers with three men at work in the foreground (fig. 1). This painting was exhibited at the Boston Museum of Fine Arts Exhibition, "Contemporary American Art," which opened on 16 October 1883.

Lynn artists were increasingly following Green's lead in setting their sights on the larger artistic community available in neighboring Boston. The Boston Art Club Exhibition, which opened on 19 January 1884, contained one painting by Green, *Study, Waverly, Mass.*, priced at $50, and for the first time, his Lynn compatriots Burrill, Oliver, and Woodbury were also represented. Apparently there was a friendly relationship among the Lynn artists, which surely must have helped each of them, since they were all struggling to develop their art in an environment where good art training and good art criticism was difficult to obtain. In an interesting letter, dated 13 October 1886,[17] Charles Woodbury wrote to his fellow artist Ross Turner, then living in Salem: "Saw Green tonight, and we will be over Sunday in accordance with your kind invitation."

Green had added to his stature in Boston in 1884 by exhibiting a major painting at the Massachusetts Charitable Mechanic Association Exhibition. This picture, titled *Jeffries Point, Swampscott, Massachusetts* was priced at $300 (checklist number 2). The painting is composed on a scale which is unusual for Green. The massive rocks and their reflection in the water dominate the viewer's attention. The boat

Plate I. A Newlyn Fish Auction. The selling of freshly caught fish on the beach was a favorite subject of the Newlyn School of artists. Green's attention to the colors in the atmosphere and the wetness of the beach indicate that this was a *plein air* painting.

masts rising mysteriously behind the rocks add a dramatic note, and a sailboat carefully placed adds a compositional accent which became a Green trademark. The painting also has a J. Eastman Chase label on the stretcher, with a price of $500, which probably means that it was not sold when originally exhibited in 1884, but passed into the hands of the Boston dealer Chase who was to become Green's principal promoter.

For some unknown reason, Green was not represented in the 1885 Boston Art Club Exhibition, but was represented at the exhibition which opened on 15 January 1886. Three paintings were exhibited: *Scene in Revere* priced at $25; *Sketch in East Saugus* priced at $50; and *Path Across the Marsh* priced at $200. His Boston address was now 33 School Street, where he had moved in 1885. During this period of his career, Green worked along the coastal area adjacent to his Lynn home and preferred to compose intimate scenes drawn from this area.

By 1886 Green had clearly matured as an artist and had achieved a place for himself in the Boston artistic community. In that year, J. Eastman Chase held a major show of Green's pictures, "Sketches and Studies of New England Landscape," at his gallery in Boston. Once again, the subject matter was largely local: *Cliftondale; Lynn Marshes; In Gloucester Harbor; North River, Beverly; Lynn Harbor, Morning; November, Swampscott.* We notice in these titles a concern for the atmosphere which enveloped the particular scene. Other paintings in this exhibition carried titles which specifically related to changing weather conditions, or a particular time of day: *After Sundown; Twilight on the River; Lowering Weather; Coming Shower.* Over the next few years, Green concentrated his attention on these artistic matters and became well known in the Boston art community for his expertise.

In 1887 Green moved his studio, this time to 22 School Street. It is puzzling to note this continual moving, from 28 School Street in 1883/1884 to 33 School Street in 1885/1886 and back to 22 School Street, where he remained until his departure for Europe at the end of 1889.

On 3 February 1887 Chase opened an exhibition of fifty-nine Green paintings,[18] the largest show that Green would ever attempt to put together. The subject matter of these paintings concentrated, as would be expected, on local scenery, with heavy emphasis on Green's preoccupation with weather conditions. The local scenery became simply the excuse for the artist's desire to reduce to canvas the drama of weather and atmosphere. In April 1887 Green sent two paintings to the National Academy of Design Exhibition in New York City: *Late Afternoon,* priced at $150, and *Stacking Meadow Hay,* priced at $250. It is important to notice the way in which Green's career had expanded its base from Lynn to Boston, and then to New York City, all in a five-year period. A further indication of this expansion was Green's first trip to Nova Scotia in the summer of 1887; for the first time he was seeking subject matter and scenery beyond his local area.

As early as September 1882, C. E. L. Green's Lynn compatriot, Burrill, had journeyed to Maine for purposes of sketching, and it is therefore possible that Green might have made similar trips at some point before the summer of 1887. Green certainly had acquired the working schedule so typical of his fellow Boston artists: he worked in his Boston studio

throughout the winter months, from late November until early May. He worked out-of-doors on the North Shore, and then went on to Maine and Nova Scotia from early June until early October. Usually he worked in his Lynn studio in October and November finishing the summer's sketches. We do not know how much of his actual painting was done out-of-doors at this stage in his career; we do know that from late October until the end of April his efforts were spent in completing paintings, initially at his Lynn studio, but mainly at his Boston studio. Winter was clearly the time for exhibitions, for shows, and for selling pictures!

When the Boston Art Club Exhibition opened in January 1888, Green was represented by two paintings: *Kings Beach, Swampscott,* and *Looking Seaward.* The reviewer of the *Boston Herald* was ecstatic over Green's painting of *Kings Beach:* "In a boat drawn up on a sandy beach sits a man looking reflectively off toward the horizon, where a line of light blue water meets the tender sky, opalescent with its vaporous luminous clouds. . . . The picture is pervaded by poetic reverie. . . ."[19] Green was referred to in the review as a Lynn artist. On 16 March 1888 the Chase Gallery opened a show devoted to Green, with twenty-five paintings being exhibited. Many of the pictures were drawn from his Nova Scotia trip in the summer of 1887. In April, Green sent one painting to New York City, to the National Academy of Design Exhibition; it was *Scene in Magnolia,* priced at $100. This was the last occasion when he would send a painting to one of the National Academy shows.

In the summer of 1888 Green returned as usual to the Lynn countryside for sketching. According to an article in a Lynn newspaper, he occupied William Morris Hunt's studio at Kettle Cove in Magnolia for a brief period—probably in the summer months of 1887 or 1888. On 31 August 1888, the *Lynn City Item* reported that Green would soon be going on a tour of Maine. From Maine he traveled to Nova Scotia, where much of his work was done in the vicinity of Arichat, on Cape Breton Island. Artists of this era, including Green, tended to seek out remote, unspoiled areas for their work, and perhaps this trip inspired Green to plan his 1890 European journey.

Green had clearly been attracted by new subject matter sometime in the summer of 1886. Scenes of the picturesque life along the Swampscott shore did not appear in his art until his 1887 show at Chase's where such titles as *Fish Houses, Swampscott* and *Fishermen's Homes* (similar to fig. 4) were exhibited. The exposure to Nova Scotia in the summer of 1887 further confirmed this new direction in Green's art, and his paintings began to deal with architecturally interesting structures—*Boat Houses; The Old Barracks, Nova Scotia*—as well as with the life of the fishing folk. By the time of his 1889 show at Chase's, which opened on 20 April, this subject matter was dominant, as indicated in *Dory Fishermen Returning, Drying Nets and Rigging,* and *Overhauling the Nets.*

The growth in Green's artistic interests required new stimulus. His trips to Nova Scotia had been an important dimension in his life, but he was now motivated to move even further afield. He stayed in Nova Scotia on Cape Breton Island until November of 1889, much later than he had in previous years. The *Lynn City Item* noted on 22 November 1889 that Green had just returned from Cape Breton in time to leave for a year abroad; he would spend the

year in England, Holland, and Germany, according to the newspaper. We have no previous hint of his intention to seek further inspiration in Europe, but all signs of his artistic development pointed in this direction from the summer of 1886.

C.E.L. Green had established himself in Boston as a specialist in coastal scenery, with a particular interest in light and atmosphere. He had maintained an active presence in Boston throughout the 1880s and even during his absence in Europe his paintings continued to be exhibited. Some time before he left for Europe, one of his paintings (present location unknown) was reproduced for sale as a photograph by the Gravure Etching Company, an American firm. This photographic reproduction has an image size of 16 x 22 inches and probably bears the artist's own signature in pencil in longhand. The subject of the painting is a young woman seated in a beached dory (similar to the boat in figure 18) with her back to the viewer and her face in profile, gazing out at a man working in his dory.

In March 1890 Chase held an exhibition of various Boston painters which included seven paintings by Green. Earlier that month, the Paint and Clay Club, of which Green was a member, had included three of his paintings in their annual exhibition: *The Road to the Wharf, Dory Fishermen,* and *Cape Breton Village.* These three paintings were included in Chase's show as well. The catalogue for the Paint and Clay Club exhibition indicated that Green was an absent member residing in Holland.

The Newlyn Experience

C.E.L. Green apparently left Boston bound for Holland in the late fall of 1889. We have no record of his having painted in Holland, nor do we have any record which might indicate where else he traveled in Europe before he found his way to Newlyn, the tiny Cornwall village which was to have such a profound effect on his art.

There was much artistic interest in the 1880s in *plein air* painting, a school of art whose leader was Jules Bastien-Lepage, and whose principal location was the French village of Concarneau. Artists from many countries flocked to Concarneau, attracted by the beautiful seaside scenery, the picturesque fishing folk, and the low cost of living. Bastien-Lepage preached painting in the open air, and he concentrated on painting ordinary people, the peasants and the fishermen, in the environment of their normal surroundings. He urged his artistic followers to place their canvases outside, to work even in adverse weather conditions, to work with people looking over their shoulders, to emphasize the effect of normal outdoor light on the subjects; it was this teaching and this tradition which was transferred to Newlyn in the middle 1880s.

Newlyn had many of the same physical attributes which had made Concarneau attractive; in fact, the British artist, Stanhope Forbes, wrote to a friend in 1884, "Newlyn is a sort of English Concarneau and is the haunt of a great many painters." Although Newlyn presented a rural setting in the 1880s, it was only a few miles away from Penzance, an important railroad depot with direct service to London. English artists had come to Penzance in the early 1880s and

Plate II. Nets and Rigging, North Shore. This painting is identical in size to a North Shore Wharf Scene (fig. 17), and they both share many similarities—*shacks, boats, rigging, and the strong vertical emphasis of ship masts and telegraph poles set against a somewhat flat horizon.*

then headed to St. Ives on the north shore of Cornwall and to Newlyn on the south shore. By the middle 1880s there were thriving groups of artists in both Newlyn and St. Ives, and, incidentally, a keen rivalry between the two groups.[20]

The Newlyn colony dates from approximately 1884. There were no inns, so the artists rented rooms in fishing lofts, or in the homes of local families; the only proper hotel lodgings were in Penzance. Newlyn was a religious community, so no work was done on Sunday, and the artists observed this local custom as well. The town had a picturesque appearance which suited artistic enterprise: the streets were narrow, and built against the side of a hill (fig. 5); on the top of the hill were fields which overlooked the town. Everywhere there was the smell of fish; all the sights related to the fishing industry which sustained the town.

The fishermen lived in stone cottages, many of which were whitewashed on the upper portion and were reached via steep stone stairways (fig. 6). Often, these stone cottages were arranged in a square around a courtyard, and in the center of the courtyard the fish (pilchards) were processed. In the surrounding countryside, there were thatch-roofed cottages, typical of the Devon and Cornwall area (fig. 9). Many of the artists who came to work in Newlyn built special studios in the meadow at the top of the town, overlooking the harbor; they constructed these studios of glass, so that they could work in an outdoor setting even in poor weather.

There was a camaraderie among the artists working in Newlyn. Parties were frequent, and the artists often played their musical instruments to provide the entertainment. By 1888 the Newlyn group had begun to make a name for itself: *Hopeless Dawn,* the masterpiece by Frank Bramley, was accepted by the Royal Academy Exhibition in 1888 and was immediately purchased by the Chantrey Bequest, the most prestigious honor that could be accorded to the painting of a British artist.[21] In 1889, Bramley's *Health of the Bride* was exhibited in London, and a major article on the Newlyn group appeared in a London art publication. American artists had already found their way to Newlyn, and the Bostonian Edward Simmons had moved from Concarneau to St. Ives in 1887.

While Newlyn was accessible from London, it was not an easy trip. It took approximately twelve hours by train to Penzance, plus a short journey by horse-cart from Penzance to Newlyn. There were closer and more accessible art colonies in England, both in Devon and in the Cotswolds. Therefore, Green's decision to seek out Newlyn must have been calculated and carefully planned. He must have been aware of all the positive aspects of the location, feeling that he would find the place congenial both from a personal and artistic point of view.

In Newlyn, Green had access to the neighboring colony of artists at St. Ives. The scenery there was more rugged, dominated by the famous cliffs which dropped down to sandy beaches; the wind and surf were also stronger at St. Ives, and the weather conditions more dramatic—"constant storm, shower and sunlight," to quote Edward Simmons.[22] The light and weather conditions in Newlyn were more even in character; there was no brilliant color. Since Green painted both in Newlyn and St. Ives and occasionally in Penzance, it is obvious that he drew inspiration from the entire area, and was not deeply committed to any particular one of the art colonies.

The special emphasis of the Newlyn artists was genre—using the local residents, often posing them in the outdoor light, staging their pictures in a way which was clearly appealing to late-Victorian taste. Green was apparently not greatly influenced by this art, but did adapt its precepts to suit his own requirements. In his large picture of *A Newlyn Fish Auction* (Plate I) he posed a group of fishing people in a typical task, but his emphasis is not on the picturesque fishing people; it is on the atmosphere and the wetness of the sandy beach as the tide recedes. Green was attracted by the sights of Newlyn, which he used to continue advancing his own interest in atmosphere and weather. His tendency to use a low horizon could have been learned in Holland, but was also characteristic of the Newlyn/St. Ives artists. The resulting emphasis on the sky was, of course, congenial to his special interests.

How did C.E.L. Green happen to go to Newlyn? Where did he live, and with whom was he friendly while in Newlyn? Did he start out from Boston with Newlyn in mind, or was he directed there after his arrival in Europe? No documentation has been discovered which can answer these questions, but evidence suggests that Green left Boston seeking the European equivalent to his beloved Lynn area in both subject matter and scenery. He had a keen interest in fishing people and in the objects associated with their trade—the Swampscott dory often appeared in his local work. He had a strong interest in weather, and a feeling for the change in seasons. He particularly liked to paint in autumn, and many of his paintings depict the blazing colors of autumn foliage. The Newlyn experience sharpened all his developing senses and provided a focus for his art. It was the single most important experience of his career.

The Mature Years

Green was back in Boston in the fall of 1890.[23] He went right to work finishing his Newlyn paintings. On 16 February 1891 Chase opened a major show of Green's Newlyn paintings. There were twenty-three paintings, mostly of Newlyn, St. Ives, and Penzance. Green chronicled in this exhibition the life he had observed, so that his Boston patrons could feel the essence of his experience. One sequence of pictures dealt with the fishing life: *Arrival of the Fishing Boats, Penzance; Going to a Fish Auction; Coming from the Sale, Penzance.* Another group of pictures showed Bostonians the town in which he had lived: *Street in Newlyn; Low Tide, Newlyn; The Cliff at Newlyn; Road to the Sea, Newlyn.*

His experience in Newlyn had taught Green a new sophistication in composing his pictures. His *Newlyn Fish Auction* (Plate I) was largely composed in a triangle; his *Farmhouse in Newlyn* (fig. 6) was composed using the structure of the house to dominate the picture, thus keeping the eye of the viewer focused. He used both techniques in dealing with American subject matter after his return. The influence of Newlyn is also apparent in the many pictures of low tide in which the wet, sandy beach is an important focus of the artist's attention. He had learned to deal with the sense of wetness while in Newlyn, and he conveyed this well in many of his later pictures.

In 1891 C. E. L. Green took a studio at 34 School Street in Boston, where he remained until 1895,

when he moved to 12 West Street.[24] He expanded his involvement in Boston art life, exhibiting widely, and developing a loyal group of patrons who could be counted on to purchase his pictures. His most important Boston patron was Thomas Wigglesworth, who owned twenty-three of Green's paintings. Other prominent Boston collectors of his work were Martin Brimmer and David P. Kimball. Green exhibited an important painting at the St. Botolph Club show which opened on 26 December 1892—*Galloupe's Point, Swampscott,* priced at $400. In 1896 Green exhibited two paintings at the Jordan Gallery "Third Exhibition of Works by New England Artists," held at Jordan Marsh Company: *Old Boat, Marblehead Neck,* and *On the Beach, Newlyn.* In 1897 one of his patrons, Mrs. Charles O. Foster of Brookline, loaned *The Close of Day* to the Brookline Education Society First Art Exhibition. Green was listed in the catalogue as "a contemporary Boston painter."

For a period during the 1890s, Green devoted some energy to watercolors. From 1895 until 1900 he participated in the Boston Art Club Watercolor Exhibitions. These watercolors do not seem to have survived, nor have any portraits, drawings, or sketches. We judge his entire career by the shore and landscape paintings which have survived in significant numbers and which have been widely collected. Green exhibited both watercolors and paintings in the years from 1895 to 1900, but after 1900 he exhibited paintings only; he continued to exhibit at the Boston Art Club until 1907. In 1903 Green moved his Boston studio to 168 Tremont Street, and in 1907 he abandoned his studio entirely, working from his home at 15 Bassett Street in Lynn.

The subject matter of the 1890s continued to be dominated by Green's favorite local scenes—Lynn, Marblehead, Swampscott, and Revere are the names of locations which occur most frequently. He did continue to draw on his Newlyn experience throughout the 1890s. There is no evidence that he ever made a second European trip, nor did he appear to travel very much after his return from Newlyn. One must conclude that the "European" village scenes which appear in Green's paintings are either locations in Nova Scotia observed on his trips there from 1887 through 1889 or are places in Holland or Cornwall observed on his 1890 European trip.

Green's artistic production can be divided into two categories: coastal pictures, either with boats or small figures, and often dominated by rocky headlands; and interior landscapes, either with picturesque structures or with cows. In both categories, Green was keenly interested in the dramatic qualities of sky and changing weather conditions. In his early pictures, Green was fascinated by rocks and by their reflections in the water along the rugged North Shore coast. At first, his rocks and their reflections in the water were crude. By the end of the 1890s, he had mastered this subject matter and then dropped it from his work. Green often contrasted a near mass in the left foreground with an open vista in the right middle distance; on the right side he would insert an accent—a sailboat, or a dory—in order to create proportion in the composition.

Green had little interest in depicting figures. When they appear in his paintings, they are used either for contrast in scale, or for color. A skillful and sympathetic interpreter of outdoor scenes, Green produced work in which nature always dominates the figures. Small details of nature intrigued him, and he

returned to these details often in his work, emphasizing a burst of sunlight through the trees, a beached boat, or a rocky headland. He was not a storyteller; he was not a historian; he never dated his pictures, nor did he ever identify them as to location on the back of the canvas or stretcher, as did so many of his Boston contemporaries. Green appears to have been most comfortable working on a small-sized canvas, academy board, or piece of cardboard, since it was the intimacy of a scene which interested him. Contemporary critics used words like "mysterious" to describe his pictures, and always noted that they had "atmosphere."

C.E.L. Green remained active until 1910. The First Annual Exhibition of the Lynn Art Club, which opened on 21 March 1910, included five paintings by him. At the Second Annual Exhibition, held the following year, a local critic noted that no pictures by Green were included, "as this gifted artist has not entered any exhibit." A long article, written on 23 December 1911 in the *Lynn City Item,* called attention to the fact that Green's artistic career had ended and that he was living in retirement. His last few years were spent quietly in Lynn, and he died there, in 1915, at the age of seventy. Charles Edwin Lewis Green was buried in the family plot in Pine Grove Cemetery, and on his granite grave marker, as on many of his paintings, are inscribed his initials, "C.E.L.G."

Footnotes

1. Sadakichi Hartmann, *A History of American Art* (Boston: L. C. Page and Co.), February 1913, Vol. I., sixth impression, p. 117.
2. *Lynn Daily Evening Item,* 23 December 1911, p. 5.
3. *Lynn Vital Records (Births),* p. 170.
4. Samuel H. Green and his family lived in Lynn at: 66 Lewis Street (1865-1868), 1 Violet Street (1869-1871), 7 Bassett Street (1871-1872), 3 Bassett Street (1872-1879), 10 Chatham Street (1880-1882). After Samuel Green's death in 1881, the Greens lived at the following locations until the artist's death in 1915: 14 Chatham Street (1883-1887), 22 Chatham Street (1888-1890), 1 Fayette Street (1890-1895), and 15 Bassett Street (1895-1915).
5. *Lynn Directory,* 1851, p. 84.
6. *Lynn Daily Evening Item,* 23 December 1911, p. 5.
7. *Lynn Directory,* 1869, p. 93.
8. *Boston Directory,* 1872, p. 321.
9. *Lynn Directory,* 1875, p. 337.
10. "By-Laws and Year Book of Sutton Royal Arch Chapter, A.F. and A.M., L.M., 1 June 1911" Lynn Historical Society.
11. Register of Marriage, Book 2, 1861-1869, p. 88, City Clerk's Office, Lynn City Hall.
12. Register of Deaths, Book 10, p. 268, City Clerk's Office, Lynn City Hall.
13. *Lynn Daily Evening Item,* 23 December 1911, p. 5.
14. Miscellaneous catalogues of the Boston Museum of Fine Arts, 1828-1945, on microfilm roll MB505 at the Boston branch of the Archives of American Art, Smithsonian Institution.
15. *Lynn City Item,* 25 February 1882, p. 2.
16. *Lynn City Item,* 4 November 1882, p. 2.
17. Uncatalogued letter in the Ross Sterling Turner manuscript collection, Essex Institute Library.
18. Archives, microfilm roll MB507.
19. Archives, microfilm roll MB505.
20. Caroline Fox and Francis Greenacre, *Artists of the Newlyn School (1880-1900),* catalogue for the exhibition of the same name organized by the Newlyn Orion Galleries, Newlyn, England, 5 May 1979, p. 13.
21. *Artists of the Newlyn School,* p. 22.
22. Edward Simmons, *From Seven to Seventy/Memories of a Painter and a Yankee* (New York and London: Harper and Brothers, 1922) p. 162.
23. Archives, microfilm roll MB507.
24. *Boston City Directory,* 1895, p. 619.

1. Scene at Waverly. C.E.L. Green painted this landscape with cucumber pickers in Waverly, Massachusetts, during the summer of 1883. It is one of three paintings in this exhibition which can be titled and given a definite date.

2. *Blacksmith at the Forge.* This was undoubtedly painted on site in a local Essex County blacksmith shop. The artist paid particular attention to the interior of the rustic shop and the smith's various tools.

3. *Fishing Village.* The architecture and costumes of the people suggest that this painting was probably done in the Newlyn, England, area or on Cape Breton Island, Nova Scotia, Canada.

4. *Fishermen's Houses and Shacks.* Picturesque fishermen's buildings once dotted the shore of Blaney Beach in Swampscott, now more familiarly known as Fisherman's Beach. Many of them were removed shortly after Green completed this series of paintings to make way for the present red-and-white painted landmark, the Fish House, built in 1896.

5. *Newlyn Street Scene.* Green's ability to paint convincing perspective is evident in this composition. The owner of this painting, a relative of the artist through marriage, recalled that Green was fond of having his pictures framed under glass, as was done with this street scene.

6. *Farmhouse in Newlyn.* Typical of architecture of the fishing village of Newlyn are whitewashed stone cottages usually enclosing a courtyard; long, horizontal roof shapes, and steep stairs leading to the second floor. The name of one of Green's sons, "Perley," was written in pencil on a stretcher of this painting.

7. *Beyond the Village*. This painting has a chalky but luminous appearance, no doubt due to the lack of vehicle in the oil paint. The scene is believed to be in the area of Newlyn.

8. Cliffside Cottages. Green was particularly interested in drawing the shapes of the angular cliff, contrasting the massiveness with the delicate quality of the rest of the landscape. He centered the similarly shaped whitewashed English cottages for visual impact.

9. Thatched-Roofed Cottage, Cornwall. The stretchers of the painting are stamped "PAT. / Oct. 7. 84 / 10 INCH" and "14 INCH" indicating that Green either took stretchers and possibly canvas with him to Europe in 1889, or that he painted this landscape after his return.

10. Haywagon. The subject matter, the style of painting, and the intimate size of this small landscape are all reminiscent of the Barbizon School of painting.

11. In the Lynn Woods. The modeling of the trees with color and quick, sure brushwork was Green's primary concern in this painting with its vertical format.

12. Landscape with Cow. This sunny landscape is alive with brilliant touches of color and gives credence to Green's position as a conservative American impressionist painter.

13. A Rocky Cliff with Sandy Shore. Cattle graze on the grassy slope of a promontory, which probably depicts an area along the Nahant-Marblehead coastline. The square brushwork of the Newlyn School of artists is evident in the delineation of the water.

14. Riverhead Beach, Marblehead. Although the subjects wear Newlyn or Cape Breton-type clothing and wooden shoes, this is artistic license on the painter's part. The scene has been identified as Riverhead Beach in Marblehead; the painting was given by Green to his friend, Fred Oliver, a Cape Ann artist.

15. Lazy Afternoon on Nahant Beach. According to the lay of the land, the artist's easel was situated near the Coast Guard Station on Nahant; Little Nahant is at the right and Lynn appears in the background.

16. Galloupe's Point, Swampscott. This rocky outcropping of land and ledge is located off Phillips Point. On its site was the first Ocean House, a summer resort hotel, which was destroyed by fire in 1864. Charles W. Galloupe and three business associates purchased the land, and he built two successive fashionable "cottages," each of which burned.

17. *North Shore Wharf Scene.* Although these structures and the granite wharf foundation are similar to those on Cape Ann, it is more likely that they were located in the Lynn-Saugus area. This painting was owned by "Carrie", C.E.L. Green's unmarried daughter, as noted by her signature on a stretcher.

18. A Fisherman's Dory. Of all of Green's paintings in the exhibition, this one is the best example of his mature style in its pleasing design, luminous pastel colors, and skillful application of paint. The double-ended dory is similar in shape to the Swampscott Dory, designed in the 1840s and known during the first decade of this century for its seaworthiness.

19. Sailboat and Tender, Lynn Harbor. Smokestacks of the Lynn Power Company and the curve of the bay identify this scene as Lynn Harbor. The art deco frame is labeled "Jordan & Harberg / 154 Federal Street / Boston." This painting was owned by "Josie," the artist's other daughter, whose nickname appears on the top stretcher.

20. *Study of Boats, Lynn Harbor.* "Carrie" Green owned this painting, which like the previous entry, was painted *plein air*.

21. Double-Anchored Vessel, Approaching Storm. The strong, free brushwork of this late painting bears a strong resemblance to the mature works of Charles H. Woodbury, C.E.L. Green's friend and fellow artist from Lynn.

Chronology

1844
Born 26 April in Lynn, Massachusetts, the son of Samuel H. and Hannah B. Green.

1867
Married 7 November in Lynn to Ruth A. Alley of Leominster, Massachusetts.

1879
Gave up the straw- and leather-board business to become an artist.

1880
Entered a painting in an amateur art exhibition in Lynn.
November, sold a painting at S.A. Barton's gallery in Lynn.

1882
February, first exhibition at the Boston Art Club.

1883
Listed as an "artist" in the *Lynn City Directory.*
January, exhibited at the Boston Art Club and the Hospital Art Exhibition, Lynn.
Rented first studio at 28 School Street, Boston.

1884
January, exhibited at the Boston Art Club.
Exhibited *Jeffries Point, Swampscott, Mass.*, at the Massachusetts Charitable Mechanic Association in Boston.

1885
Studio at 33 School Street, Boston.

1886
January, exhibited at the Boston Art Club.
First one-man exhibition of 25 paintings at the J. Eastman Chase Gallery, Boston.

1887
Second one-man exhibition of 59 paintings at the Chase Gallery.
Exhibited at the National Academy of Design, New York City.
Studio at 22 School Street, Boston.
First trip to Cape Breton Island, Nova Scotia, Canada.

1888
Exhibited at the Boston Art Club.
Third one-man exhibition of 25 paintings at the Chase Gallery.
Exhibited at the National Academy of Design.
Second trip to Nova Scotia.

1889
Fourth one-man exhibition of 26 paintings at the Chase Gallery.
Became a member of the Paint & Clay Club in Boston.
Departure for Europe in the fall.

1890
Painting in Holland and Newlyn, England.
Returned to Boston in fall.
Exhibition at Paint & Clay Club.

1891
Fifth one-man exhibition of 23 Newlyn-area paintings at the Chase Gallery.
Studio at 34 School Street, Boston.

1892
Exhibited at the St. Botolph Club, Boston.

1893
First listing of Green as a landscape painter in the *Lynn City Directory.*

1895
Exhibited at the Boston Art Club every year until 1908.
Studio at 12 West Street, Boston.

1896
Exhibited at the Jordan Gallery, Boston.

1897
Exhibited at the Brookline Education Society.

1903
Studio at 168 Tremont Street, Boston.

1905
Exhibited at the Philadelphia Museum of Art.

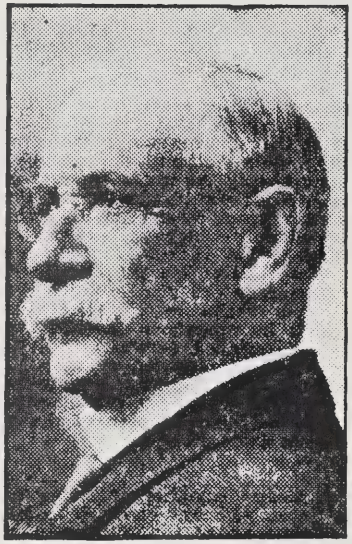
1907
Gave up Boston studio; painted at home in Lynn.

1910
Exhibited at the Lynn Art Club.

1915
Died 18 January at his home, 15 Bassett Street, Lynn, of cardiac asthma.

The only known likeness of the artist is this photograph which appeared in a Lynn newspaper.

LYNN'S BEST KNOWN ARTIST DIES TODAY



CHARLES E. L. GREEN
Noted Lynn Artist, Died Today.

Vigorous, Free Handling of Marine Subjects Won Him Great Fame.

Checklist of the Exhibition

C.E.L. Green evidently did not title or date his paintings, as none so marked has as yet been found. Therefore the checklist is composed mainly of "given titles," and the paintings have been assigned to specific groups according to subject matter and style. With the exception of some entries listed below, all of the paintings are signed "C.E.L. Green," and height precedes width. All lenders to the exhibition wish to remain anonymous.

Years of Artistic Development (1880–1889)

1. *Scene at Waverly* (see catalogue photograph fig. 1), 1883, oil on canvas, 26 x 36 inches. This painting was included in the "Fourth Annual Exhibition of Contemporary American Art" which was held at the Museum of Fine Arts in Boston between 16 October and 27 November 1883.
2. *Jeffries Point, Swampscott, Mass.*, 1884, oil on canvas, 26 x 36 inches. One paper label on the top stretcher states that the painting was on display at the fifteenth Massachusetts Charitable Mechanic Association Exhibition in Boston in 1884; the catalogue entry is 138 and the painting was valued at $300. The other undated paper label states that the painting was on exhibit at the J. Eastman Chase Gallery, which was then located at 7 Hamilton Place in Boston; it was on sale for $500.
3. *The Red Mill,* oil on canvas, 12 x 18 inches.
4. *Blacksmith at the Forge* (fig. 2), oil on canvas, 12 x 18 inches.
5. *Foreboding Weather,* oil on canvas, 10 x 14 inches.
6. *Cows by a Stream,* oil on canvas, 8 x 12 inches.
7. *A Walk in the Woods,* oil on canvas, 10 x 14 inches.
8. *New England Landscape,* oil on canvas, 9 x 13 inches. Not signed, but written on one stretcher: "Painted by C.E.L. Green/acquired with a signed Green/as a pair in Maine in 1978" (see entry 41).
9. *Haycocks,* signed "C.E.L.G.," oil on canvas, 14 x 18 inches.
10. *A Rocky Point on the North Shore,* oil on canvas, 16 3/4 x 27 1/2 inches.
11. *Shacks on the Beach,* oil on canvas, 8 x 12 inches.
12. *Clamming,* oil on canvas, 10 x 14 inches.
13. *Fishing Village* (fig. 3), oil on canvas, 10 x 14 inches.
14. *Swampscott Fishermen's Houses and Boats,* oil on wood panel, 5 1/2 x 9 inches.
15. *Fishermen's Houses and Shacks* (fig. 4), oil on wood panel, 5 1/2 x 8 inches.
16. *Houses of Swampscott Fishermen,* oil on wood panel, 6 x 6 1/2 inches.
17. *Houses and Boats of Swampscott Fishermen,* oil on composition board, 6 x 8 inches.

The Newlyn Experience
(1889–1890)

18. *Newlyn Street Scene* (fig. 5), oil on canvas, 14 x 18 inches.
19. *Farmhouse in Newlyn* (fig. 6), oil on wood panel, 10 x 12 inches.
20. *A Street in Newlyn,* oil on canvas, 8 x 12 inches.
21. *By-path in Newlyn,* oil on masonite, 8 x 12 inches.
22. *A Newlyn Fish Auction* (Plate I), oil on canvas, 20 x 27 inches.
23. *Newlyn Fishmongers,* oil on wood panel, 8 x 12 inches.
24. *Beyond the Village* (fig. 7), oil on paper, 12 x 16 inches.
25. *Study for "Beyond the Village,"* oil on cardboard, 6 x 9 1/2 inches.
26. *Cliffside Cottages* (fig. 8), signed "C.E.L.G.," oil on canvas, 20 x 27 inches.
27. *Thatched-Roofed Cottage, Cornwall* (fig. 9), oil on canvas, 10 x 14 inches.
28. *European Harbor Scene: Tied at Dock,* signed "C.E.L.G.," oil on wood panel, 6 1/4 x 5 3/8 inches.
29. *European Harbor Scene: Along a Quay,* signed "C.E.L.G.," oil on wood panel 5 1/4 x 8 1/4 inches.
30. *Approaching Winter,* oil on canvas, 8 x 12 inches. The top stretcher has a paper label of J. Eastman Chase, 7 Hamilton Place, Boston.
31. *Haywagon* (fig. 10), oil on composition board, 6 1/4 x 8 1/4 inches.

Fully Developed Style
(1890–1910)

32. *In the Lynn Woods* (fig. 11), oil on composition board, 14 x 10 inches.
33. *Landscape with Cow* (fig. 12), oil on canvas, 14 x 18 inches.
34. *Study from Nature, Autumn,* oil on canvas, 20 x 27 inches.
35. *A Rocky Cliff with Sandy Shore* (fig. 13), oil on canvas, 14 x 24 inches.
36. *Riverhead Beach, Marblehead* (fig. 14), oil on canvas, 14 x 18 inches.
37. *Lazy Afternoon on Nahant Beach* (fig. 15), oil on canvas, 10 x 14 inches.
38. *Galloupe's Point, Swampscott* (fig. 16), oil on canvas, 20 x 26 inches. Exhibited: St. Botolph Club, Boston, on 26 December 1892. "A Loan Exhibition of Paintings by Essex County Artists, 1865–1910", Essex Institute, 1971.
39. *Galloupe's Point, Swampscott,* oil on canvas, 12 x 14 inches. A paper label attached to the top stretcher states: "Galloupe's Point, Swampscott, / Mass. by C.E.L. Green of Lynn. / Given me by E[dward] A. Page of Lynn in / 1899 / J.V. Dennett." As far as is known, this is the only Green painting with the stencil of a canvasmaker, Winsor & Newton, London.
40. *A Rocky Ledge, Marblehead Neck,* oil on canvas, 20 x 26 inches. This sketchy painting was given to the owner's family by Mrs. James P. Felton, the artist's daughter Josephine, who lived next door to them on Grosvenor Park in Lynn.
41. *Scituate Beach, Massachusetts,* oil on canvas, 8 x 12 inches.
42. *Conversation by the Shore,* oil on canvas, 10 x 14 inches.
43. *North Shore Wharf Scene* (fig. 17), oil on canvas, 14 x 18 inches.
44. *Nets and Rigging, North Shore* (Plate II), oil on canvas, 14 x 18 inches.
45. *A Fisherman's Dory* (fig. 18), oil on canvas, 20 x 27 inches.
46. *Dory at Low Tide,* oil on canvas, 14 x 18 inches.
47. *A Beached Dory,* oil on composition board, 6 x 8 inches.
48. *Sailboat and Tender, Lynn Harbor* (fig. 19), oil on canvas, 10 x 14 inches. Exhibited: "Collecting Collectors," Brockton Art Museum, 1975.
49. *Study of Boats, Lynn Harbor* (fig. 20), oil on canvas, 10 x 14 inches.
50. *Double-Anchored Vessel, Approaching Storm* (fig. 21), oil on canvas, 14 x 18 inches.

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